

CAPVT XXXVII

Conjugation of *Eō*; Place and Time Constructions

GRAMMATICA

IRREGULAR *Eō, ire, iī, itum, to go*

The irregular fourth conjugation verb *eō, ire, iī, itum, to go*, is fully conjugated below; the verb is as common in Latin as "go" is in English, and so the conjugation should be learned thoroughly.

Indicative

Pres.	Imperf.	Fut.	Perf.	Pluperf.	Fut. Perf.
1. <i>éō</i>	<i>ībam</i>	<i>ībō</i>	<i>īī</i>	<i>īeram</i>	<i>īerō</i>
2. <i>īs</i>	<i>ībās</i>	<i>ībīs</i>	<i>īstī</i>	<i>īerās</i>	<i>īerīs</i>
3. <i>it</i>	<i>ībat</i>	<i>ībit</i>	<i>īit</i>	<i>īerat</i>	<i>īerit</i>
1. <i>īmus</i>	<i>ībāmus</i>	<i>ībimus</i>	<i>īimus</i>	<i>īerāmus</i>	<i>īerimus</i>
2. <i>ītis</i>	<i>ībātis</i>	<i>ībītis</i>	<i>īstis</i>	<i>īerātis</i>	<i>īerītis</i>
3. <i>éunt</i>	<i>ībant</i>	<i>ībunt</i>	<i>īērunt</i>	<i>īerant</i>	<i>īerint</i>

Subjunctive

Pres.	Imperf.	Perf.	Pluperf.
1. <i>éam</i>	<i>īrem</i>	<i>īerim</i>	<i>īsem</i>
2. <i>éās</i>	<i>īrēs</i>	<i>īeris</i>	<i>īssēs</i>
3. <i>éat</i>	<i>īret</i>	<i>īerit</i>	<i>īssēt</i>
1. <i>eāmus</i>	<i>īrēmus</i>	<i>īerīmus</i>	<i>īssēmus</i>
2. <i>eātis</i>	<i>īrētis</i>	<i>īerītis</i>	<i>īssētis</i>
3. <i>éant</i>	<i>īrent</i>	<i>īerint</i>	<i>īssent</i>

Imperatives: Sg. i Pl. īte Gerund: eūndī

Participles (in common use): Pres. iēns (eūntis, eūntī, etc.) Fut. itūrus, -a, -um

Infinitives: Pres. īre Fut. itūrus ēsse Perf. īsse

A few irregularities in the present system of eō merit particular attention. First, the normal stem, ī-, seen in the present infinitive, becomes e- before a, o, and u in the present indicative and subjunctive (e.g., eō, eunt, eam, eundī), as well as in all forms of the present participle, except the nominative singular, and in the gerund (a form explained in Capvt XXXIX). Second, the future has the tense sign and endings of a first or second conjugation verb, i.e., -bō, -bis, etc., not -am, -ēs, etc. The perfect system is regular except that ii- before s usually contracts to ī-; e.g., īstī, īsse. Forms with -v-, such as īvī, are rare and do not appear in this book.

Only the active forms are presented here; the rare impersonal passive (e.g., itur, ibātur) and the future and perfect passive participles (eundum, itum) do not appear in this book. Transitive compounds such as adeō, *to approach*, commonly have passive endings (e.g., adeor, adibātur, etc.), but those forms likewise are not employed in this book.

PLACE CONSTRUCTIONS

You have already learned the prepositions and cases employed in the following regular place constructions:

- (1) **PLACE WHERE:** in or sub + ablative
In illā urbe visus est. He was seen in that city.
Nihil sub sōle est novum. There is nothing new under the sun.
- (2) **PLACE TO WHICH:** in, ad, or sub + accusative
In illam urbem ibit. He will go into that city.
Sub hastam hostis occidit. He fell under the enemy's spear.
- (3) **PLACE FROM WHICH:** ab, dē, or ex + ablative
Ex illā urbe iit. He went out of that city.

Special Place Constructions

With the actual names of cities, towns, and small islands, as well as the nouns domus, humus, and rūs, no prepositions were employed in Latin, though they usually must be supplied in English translation (cf., however, English "he ran home" for "he ran *to his home*").

- (1) For **PLACE WHERE** with these words a special case was used in Latin, the **LOCATIVE**. The locative is identical to the *genitive* for the singular of first and second declension nouns; elsewhere the locative is usually identical to the *ablative*.

Visus est Rōmae, Ephesī, Athēnīs, et Carthāgine.
He was seen at Rome, Ephesus, Athens, and Carthage.

- (2) **PLACE TO WHICH:** accusative without a preposition
Ībit Rōmam, Ephesum, Athēnās, et Carthāginem.
He will go to Rome, Ephesus, Athens, and Carthage.

- (3) **PLACE FROM WHICH:** ablative without a preposition
Iit Rōmā, Ephesō, Athēnīs, et Carthāgine.
He went from Rome, Ephesus, Athens, and Carthage.

Domus, as seen in the *Vocābula* below, is an irregular feminine noun, having some second declension endings and some fourth. In place constructions the commonest forms are as follows:

<i>domī</i> (locative), <i>at home</i>	<i>Domī visus est. He was seen at home.</i>
<i>domum</i> (acc.), <i>home (= to home)</i>	<i>Domum ībit. He will go home.</i>
<i>domō</i> (abl.), <i>from home</i>	<i>Domō iit. He went from home.</i>

The locative of **humus**, a feminine second declension noun, follows the rule: *humī, on the ground*. The locative of **rūs** is either *rūrī* or *rūre*, *in the country*.

TIME CONSTRUCTIONS

You are familiar with the **ABLATIVE OF TIME WHEN OR WITHIN WHICH** (Capvt XV); no preposition is used in Latin, but in English translation you must supply "in," "within," "at," "on," etc., depending on the particular noun:

Eōdem diē iit. He went on the same day.
Paucīs hōrīs domum ībit. He will go home in/within a few hours.

Newly introduced here is the **ACCUSATIVE OF DURATION OF TIME**, which indicates, not the time at or within which an action occurs, but *for how long a period of time* the action occurs. No preposition is employed in Latin; in English translation, the preposition "for" is sometimes used, sometimes omitted. The construction also commonly occurs with **nātus** to indicate a person's age.

Multōs annōs vīxit. He lived (for) many years.
Paucās hōrās domī manēbit. He will stay at home (for) a few hours.
Quīnque et vīgintī annōs nātus, imperātor factus est. At the age of 25 (lit., having been born for 25 years), he became commander.

VOCĀBVLA

You'll find a few exceptional forms in this list: the toponyms *Athēnae* and *Syrācūsae* are nouns that (like *insidiae*) have plural forms with singular meanings; the Romans treated *domus* sometimes as second declension, sometimes fourth, and so you'll see a variety of endings. *Licet* is one of several common **IMPERSONAL VERBS**, which have only third person (and infinitive) forms because they have as their subject, not a person, but a phrase or clause or an indefinite "it" or "one"; e.g., *licet tibi abire* literally means *to leave is permitted for you*, though the idiomatic translation is *it is permissible for you to leave* or, simply, *you may leave*. As an aid to mastering *eō*, try a synopsis with your book closed, then check your work by referring to the full conjugation above; the new noun *iter*, by the way, is related and literally means "a going."

Athēnae, *Athēnārum*, f. pl., *Athens* (cf. *athenaeum*)

dómus, *dómūs* (*dómī*), f., *house, home* (domain, domicile, domestic, domesticate, dome, major-domo)

húmus, *húmī*, f., *ground, earth; soil* (*humus*, *exhume*, *inhumation*, *posthumous*; cf. *humiliate*, *humility*, from *humilis*, lit. = *on the earth, down-to-earth*)

īter, *itineris*, n., *journey; route, road* (*itinerant*, *itinerary*; cf. *eō*)

rūs, *rúris*, n., *the country, countryside* (*rustic*, *rusticity*; cf. *rústicor*)

Syrācūsae, *Syrācūsārum*, f. pl., *Syracuse*

ābsēns, gen. *abséntis*, *absent, away* (*absence*, *absentee*, *absenteeism*, *in absentia*; from *absum*, *abesse*)

grátus, *grāta*, *grátum*, *pleasing, agreeable; grateful* (*gracious*, *gratify*, *gratis*, *gratuity*, *ingrate*, *ingrati*, *congratulate*)

idóneus, *idónea*, *idóneum*, *suitable, fit, appropriate*

immótus, *immóta*, *immótum*, *unmoved; unchanged; unrelenting* (*immotile*; cf. *moveō*)

fóris, adv., *out of doors, outside* (*foreclose*, *foreign*, *forest*, *forfeit*)

éō, *īre*, *īi*, *ítum*, *to go* (*ambition*, *circuit*, *concomitant*, *preterit*, *sedition*, *transient*)

ábeō, *abīre*, *ábīi*, *ábitum*, *to go away, depart, leave*

ádeō, *adíre*, *ádii*, *áditum*, *to go to, approach* (*adit*)

éxeō, *exīre*, *éxi*, *éxitum*, *to go out, exit* (cf. *exitum*)

íneō, *inīre*, *ínīi*, *ínitum*, *to go in, enter; enter into, begin* (*initial*, *initiate*, *initiative*)

óbeō, *obīre*, *óbīi*, *óbitum*, *to go up against, meet; die* (*obiter dictum*, *obituary*)

péreō, *perīre*, *périi*, *péritum*, *to pass away, be destroyed* (*perish*)

rédeō, *redīre*, *rédii*, *réditum*, *to go back, return*

interficiō, *interficere*, *interfēcī*, *interfécitum*, *to kill, murder*

licet, *licēre*, *licuit*, *impers.*, + *dat.* + *infin.*, *it is permitted* (to someone to do something), *one may* (*license*, *licentious*, *illicit*, *leisure*; the abbreviations "viz." and "sc.": see *Latina Est Gaudium* below)

peregrīnor, peregrīnārī, peregrīnātus sum, to travel abroad, wander (peregrine, peregrinate, pilgrim, pilgrimage; from *per* + *ager*)
requiēscō, requiēscere, requiēvī, requiētum, to rest (requiescat, requiem)
sóleō, solēre, solītus sum, to be accustomed (insolent, obsolete)

LĒCTIŌ ET TRĀNSLĀTIŌ

After studying the new grammar, memorizing the vocabulary, and checking your mastery with the Self-Tutorial Exercises and key, scan the following readings for (a) forms of *eō* and its compounds, identifying tense, number, person, and mood of each, and (b) occurrences of place and time constructions, identifying the case and use of each. Listen to the CDs, if you have them, and read aloud for comprehension before translating.

EXERCITATIONES

1. Dehinc petet ā frātre meō et sorōre ut occāsiōnem carpant et in urbem quam celerrimē ineant.
2. Nisi domum hāc aestāte redissēs, in longō itinere Athēnās fortasse peregrīnātī essēmus et nōs ibi oblectāvissēmus.
3. Nē levēs quidem timōrēs ferre poterātis; rūrī, igitur, nōn in urbe semper vivēbātis.
4. Haec locūtī, lēctōribus et lēctricibus persuādēbunt nē opēs cupidinēsque prae-miis bonae vitae antepōnant.
5. Multōs annōs eōs civitātī servīre coēgit, sed animōs numquam contudit.
6. At nōs, ipsī multa mala passi, cōnātī sumus eīs irātīs persuādere ut servōs vinculis liberārent et nē cui nocērent.
7. Sī quis vult aliōs iuvāre, cūret ut ad eōs adeat plēnus sapientiae.
8. Philosophī cōtīdiē requirēbant utrum illī discipulī nātūrae pārērent.
9. Contemnāmus omnia perīcula, ea ex pectoribus exigāmus, et fateāmur haec difficillima Rōmae suscipienda esse.
10. Omnēs solent mīrārī ea pulcherrima quae Athēnīs vident.
11. Nisi māvīs morī, exī Syrācūsīs, sequere alium ducem, et accēde Athēnās.
12. Fēmina candida ante speculum immōta stetit, sed sē spectāre recūsāvit et animōs recreāre nōn potuit.
13. Paucās hōras duodecim puerī puellaeque humī sedēbant, ut magistra, subrīdēns et eōs serēnāns, plūrimās fābulās nārrābat.
14. Sī sapiēs et tibi imperāre poteris, fiēs grātior iūstiorque, parcēs miserīs ac amicōs fovēbis.
15. They commanded that this be done in Rome for three days.

16. Unless he goes to Syracuse within five days, his father's fear will become greater.
17. He thought that his brother would perhaps not go away from home that summer.
18. Nobody may (use *licet*) speak freely in that country, as we all know.

SENTENTIAE ANTĪQVAE

1. Mortālia facta perībunt. (*Horace.)
2. Noctēs atque diēs patet ātrī iānua Dītis. (*Vergil.—āter, ātra, ātrum, *dark, gloomy*; “atrocious,” “atrocious.”—Dīs, Dītis, m., *Dis*, another name for Pluto, god of the dead.)
3. Annī eunt mōre modōque fluentis aquae. Numquam hōra quae praeteriit potest redire; ūtāmur aetāte. (Ovid.—*praeterire*, to go by, pass; “preterit,” “praeteritio.”)
4. Heu, obii! Quid ego ēgī! Fīlius nōn rediit ā cēnā hāc nocte. (Terence.)
5. Frāter meus ōrat nē abeās domō. (Terence.)
6. Dīcit patrem ab urbe abisse sed frātre esse domī. (Terence.)
7. Tertiā hōrā foris ibam Sacrā Viā, ut meus mōs est. (Horace.—*Sacrā Viā*: **ABLATIVE OF ROUTE**, a common construction, usually translated *by way of* . . . The Sacred Way was the main street through the Roman Forum; another famous street in Rome was *Via Lāta*, from *lātus*, -a, -um, *broad*: how would you translate the street's name?)



The Roman Forum with remains of the temple of Castor and Pollux in the foreground and beyond it the Sacra Via Rome, Italy

8. Dēnique Dāmoclēs, cum sic beātus esse nōn posset, ōrāvit Dionȳsium tyrannum ut abire ā cēnā licēret. (Cicero.)
9. Eō tempore, Syrācūsīs captīs, Mārcellus multa Rōmam mīsīt; Syrācūsīs autem multa atque pulcherrima reliquit. (Cicero.)
10. Diēs multōs in eā nāve fuī; ita adversā tempestāte ūsī sumus. (Terence.)
11. Īram populi ferre nōn poterō, sī in exsilium ieris. (Cicero.)
12. Caesare interfectō, Brūtus Rōmā Athēnās fūgit. (Cicero.)
13. Ipse Rōmam redīrem, sī satis cōnsiliī dē hāc rē habērem. (Cicero.)
14. Nēmō est tam senex ut nōn putet sē ūnum annum posse vivere. (Cicero.)
15. Dum nōs fāta sinunt, oculōs satiēmus amōre; nox tibi longa venit, nec reditūra diēs. (*Propertius.—sinō, -ere, to allow; "site," "desinence."—reditūra: sc. est, fut. act. periphrastic for redibit; diēs is sometimes f.)
16. Adversus nēminī, numquam praepōnit sē aliīs. (Terence.—praepōnō, -ere, -posuī, -positum, to place before; "preposition.")

Thanks . . . But No Thanks!

Candidius nihil est tē, Caeciliāne. Notāvi:
 sī quandō ex nostrīs disticha pauca legō,
 prōtinus aut Mārsī recitās aut scripta Catulli.
 Hoc mihi dās, tamquam dēteriōra legās,
 5 ut collāta magis placeant mea? Crēdimus istud:
 mālō tamen recitēs, Caeciliāne, tua!

*Martial *Epig.* 2.71: Caecilianus is yet another contemporary reciter on Martial's "don't go there" list! Meter: elegiac couplet. —candidius: here, *kinder, more generous*. —notāre, to note, notice; "notary," "annotate." —nostrīs: sc. libellis. —disticha: Gk. acc., *couplets, verses*. —Mārsī: Domitius Marsus, a popular Augustan poet, who, like Catullus, was a favorite of Martial's; only fragments of his work survive. —scriptum, -ī, n., *writing, written works*; from the fourth principal part of scribō; "manuscript," "prescription." —hoc . . . dās, i.e., as a favor. —tamquam: here introduces an imagined comparison, something like a condition, hence the verb is subjunctive. —dēteriōra: sc. scripta, *worse poetry*; "deteriorate." —collāta: with mea, *compared, in comparison*; "collate," "collation." —mālō . . . (ut) recitēs: as we have seen before, the conj. is often omitted before a jussive noun clause.

QVAESTIŌNĒS: Explain the joke—i.e., how can Caecilianus *really* make Martial's poetry look good? The punch-line, as so often, comes down to one, strategically placed word: what is that word?

Trimalchio's Epitaph

"Inscriptiō quoque vidē diligenter sī haec satis idōnea tibi vidētur: 'C. Pompeius Trimalchiō Maecēnātiānus hīc requiēscit. Huic sēvirātus absentī dēcrētus est. Cum

posset in omnibus decuriis Rōmae esse, tamen nōluit. Pius, fortis, fidēlis, ex parvō crēvit; sestertium reliquit trecentiēs, nec umquam philosophum audivit. Valē. Et tū.” Haec ut dixit Trimalchiō, flēre coepit ūbertim. Flēbat et Fortūnata; flēbat et Habinnas; tōta dēnique familia, tamquam in fūnus rogāta, lāmentātiōne triclinium implēvit.

*Petronius *Sat.* 71–72: Petronius (his exact identity and dates are uncertain, but probably Titus Petronius Arbiter, forced by Nero to commit suicide in A.D. 66) was author of the *Satyricon*, a picaresque novel whose antiheroes in one episode arrive at the home of Trimalchio, a freedman known for his lavish but utterly gauche dinner-parties; in this scene Trimalchio asks his guests their opinion of his proposed epitaph.—*īnscriptiō*, -ōnis, f., = Eng.; the more usual order would be *quoque vidē diligenter sī haec īnscriptiō*. . . —C.: = Gāius.—*Maecēnātiānus*: Trimalchio takes this name to associate himself with the famous Maecenas, a powerful and wealthy associate of Augustus.—*huic* . . . *absentī*: i.e., in absentia from Rome.—*sēvirātus*, -ūs, m., *the post of sēvir Augustālis*, a member of the six-man commission that supervised the cult of the emperor.—*decūria*, -ae, f., *club*; these were groups of ten men organized for both business and social purposes.—*pius*, -a, -um, *devoted, dedicated*; “pious,” “expiate.”—*ex parvō*: i.e., from humble beginnings.—*sestertium* . . . *trecentiēs*: 30 million sesterces, a hefty sum!—*nec* . . . *audivit*: i.e., he “never even went to college!”—*et tū*: sc. *valē*; epitaphs typically represented such “conversations”: the deceased wishes the passerby “Farewell,” and the passerby, reading the inscription, replies, “And you (likewise farewell).”—*haec ut*: = *ut haec*.—*flēre*, *to weep*; from the related adj. *flēbilis*, *lamentable, tearful*, we have “feeble.”—*ūbertim*, adv., *profusely*.—*et*: = *etiam*.—*Fortunata* (“Lucky”) and *Habinnas* were Trimalchio’s wife and a guest.—*fūnus*, -neris, n., *funeral*; “funereal,” “funerary.”—*lāmentātiō*, -ōnis, f.; “lament,” “lamentable.”—*triclinium*, -iī, n., *dining room*.—*impleō*, -plēre, -plēvī, -plētum, *to fill*; “implement,” “implementation.”

QVAESTIŌ: Elsewhere during the banquet, Trimalchio joyfully mis-tells the Trojan War story, confusing all the characters and events; in what specific ways does his epitaph reflect his anti-intellectualism, and other aspects of his arrogance?

Mārcus Quīntō Frātrī S.

Licinius, servus Aesōpī nostrī, Rōmā Athēnās fūgit. Is Athēnīs apud Patrōnem prō liberō virō fuit. Deinde in Asiam abiit. Postea Platō, quīdam quī Athēnīs solet esse multum et quī tum Athēnīs fuerat cum Licinius Athēnās vēnisset, litterīs Aesōpī dē Liciniō acceptīs, hunc Ephesi comprehendit et in custōdiam trādidit. Petō ā tē, frāter, ut Ephesō exiēns servum Rōmam tēcum reducās. Aesōpus enim ita irāscitur propter servī scelus ut nihil eī grātius possit esse quam recuperātiō fugitīvi. Valē.

Cicero *Q Fr.* 1.2.14: As noted earlier, hundreds of Cicero’s letters survive, on both personal and political matters; this one he wrote to his brother Quintus, then governor of the Roman province of Asia (Asia Minor), regarding a friend’s fugitive slave.—S.: =

salūtem dicit, *says greetings*, a standard opening in Roman letters.—Aesōpus: the leading tragic actor in Rome and a friend of Cicero, to whom he gave elocution lessons.—Patrō, -trōnis, m., identified by Cicero only as an Epicurean.—Platō: another Epicurean, from Sardis.—multum, adv.—Ephesus, -i, m., a city in Asia Minor.—re + dūcō; “reduce,” “reduction.”—īrāscor, -cī, īrātus sum, *to be angry*; “irascible,” “irate”; cf. ira and īrātus.—recuperātiō, -ōnis, f., *recovery*; “recuperate” and “recover” are cognates, both derived from recuperō, *to regain*.—fugitīvus, -i, m.; = Eng.; cf. fugere.

QVAESTIŌ: Just to be sure you understand the geography, trace Licinius’ itinerary, referring to the maps of the Roman Empire and Greece (Maps 1 and 2).

SCRIPTA IN PARIETIBVS

Ō utinam liceat collō complexa tenēre
brāciola et teneris ōscula ferre labellis.

Ī nunc, ventis tua gaudia, pūpula, crēde;
crēde mihī, levis est nātūra virōrum.

Saepe ego, cu<m> mediā vigilāre<m> perdita nocte,
haec mēcum meditā<n>s—multōs Fortūna quōs supstulit altē,
hōs modo prōiectōs subitō praecipitēsque premit;
sic Venus ut subitō co<n>iūnxit corpora amantum,
dīvidit lūx, et sē paries quid aam. . .

5

CIL 4.5296: This elaborate graffito found near a doorway in a house in Reg. IX, Ins. 7, is an erotic poem in dactylic hexameter, though the meter, as well as some of the syntax, is irregular—due either to compositional flaws or to the failure of the person inscribing it on the wall to recall the text perfectly from memory. The lovesick soliloquy is clearly delivered, and the poem itself most likely authored, by a woman; the piece is a variation on the PARACLAUSITHYRON form, a verse lament spoken by a lover shut out at his or her paramour’s door. Though echos from the republican poets Catullus and Lucretius have been detected, the poem is clearly an original composition and further testimony to the level of literacy found in Pompeii.—utinam, conj. + subjunct., introducing wishes, *how I wish that, if only*.—collum, -i, n., *neck*; “collar”; collō: with tenēre brāciola, sc.